

THE

Capitol

NEWS FROM
HOLLYWOOD

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MAY, 1946



FREDDIE SLACK looks pretty happy sitting at the Steinway and he has a right to the pleased expression. The boogie-woogie expert has just released two more Capitol platter sides co-starring his keyboard with Ella Mae Morse's unbeatable vocals. The duo of blues-specialists who made "Cow Cow Boogie" a household phrase are out to make more musical history with two new tunes—for further details of which see pic caption opposite side of this page.

— Mihn Photo.

Butterfield Will Record For Capitol

Capitol Records has signed trumpet-ace Billy Butterfield to an exclusive recording contract. The star trumpet-man is currently engaged in building a band back in NYC where he will cut his first sides under the new recording deal with Capitol.

Contrary to earlier reports which had Butterfield preparing a library for a "studio" band, that is, a band of hand-picked irregular musicians meeting for occasional wax dates and air shows, the musician wants it made clear that his next crew will be a regular traveling outfit. Plans for it are not completely set yet (girl and boy singers, for example, haven't been chosen) but Billy expects to be on the move with his new crew shortly.

Duke Ellington Set For Capitol Transcriptions

Another top-ranking name band star has been added to the growing list of Capitol Transcription artists with the signing in NYC recently of Duke Ellington and his band. The Duke and his men cut their first Capitol transcription date in NYC, though, of course, the formal first delivery of the wax library is not scheduled to take place until July of this year.

Duke, incidentally, will probably visit the west coast sometime later this year. There is a plan underway for him to appear at a Hollywood Bowl concert, possibly in conjunction with Woody Herman's band. And there are rumors, too, of the Duke setting up a new flicker deal.



ELLA MAE MORSE was caught singing the blues at her latest Capitol disc date, results of which are ready for you on record shop counters right now. With b.w. pianist Freddie Slack, Miss Morse swung through two new sides ("The House of Blue Lights" and "Hey, Mr. Postman") that look powerful enough to dim any of her earlier song successes. The patter on the "House," by the way, is done by Don Raye, who also wrote the tune's lyric.

— Mihn Photo.

June Will Find Krupa Back Here

Gene Krupa, who left town with his ork latter part of last month, will return to the west coast again in June for a short stay. The drummer will shoot scenes at that time for a new film, as yet untitled, on the RKO lot.

During his recent stay here, Krupa broke it up both at the Palladium (his original booking) and later at the Meadowbrook. Drummer-man's band also waxed a flock of transcriptions for the new Capitol wax library while Hollywooding-it.

Bobby Sherwood Opens Avodon

Capitol's Bobby Sherwood returns to town May 8 to open a new ballroom, the Avodon, in Los Angeles. Spot debuts with two bands, Bobby's, and that of Jan Garber and intends to continue the double booking policy.

Sherwood, who has a new disc out for Capitol, recently concluded a national tour. While here on the coast, he'll cut more platters to follow up his sensational "Cottontail" and is also working out a flicker deal.

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Edited by Frank Stacy
Associate Editor, Eve Stanley

fan fare

Some Orchids

Shinagawa, Japan

Orchids to you and your super magazine which gives us overseas H'wood and Los Angeles fans the latest dope on our favorite bands and vocalists and where they're playing. The western fans really appreciate the write-up you have each month about the different cowboy bands.

Pvt. Harold Ferfer

A Fan From Britain

St. Albans, England

I wish to say how much I enjoy your publication which I received from a pal in the States recently. As Secretary of the St. Albans Rhythm Club (which has over 300 members), I welcome such a mag for its help in many ways in giving members up-to-date information on the music world.

Peter C. Clay

Complete Disc File

La Crosse, Wisconsin

The one thing I particularly like about "The Capitol" is the way it prints all the news items of all celebrities in the music world, and does not confine its tidbits to its own artists.

I own every single Capitol record that you have put out and hope to own every one from now on. There's only one thing holding me back and that is the fact that when I go down to the record shop all "The Capitol" magazines have been grabbed by other enthusiastic fans of Capitol records.

Bill Joseph

Digs Our Democracy

Fort Lewis, Washington

Just got acquainted with your magazine a couple of months ago and I really think it's tops. One reason I like it so well is because it's so democratic, which is so typical of the music world.

Capitol records are really tops on my list as well. . . . Why wouldn't they be with such great artists as Jo Stafford, the King Cole Trio, Martha Tilton, Peggy Lee and others.

Pfc. Johnny A. Franci

Frank Stacy's

sunset and vine

FURTHER details of the most interesting story this issue came in at the last moment, as they so often do. Plans are definitely underway for a film biography of the late Major Glenn Miller. Producer Harry Romm is behind the flicker; he'll release it independently through United Artists. The first thought was to call the movie "Life of Glenn Miller" but, at the moment, the title has been changed to "In the Mood." Dick Powell has already been approved by Mrs. Helen Miller as a logical choice to play the role of her husband and it only remains for Powell to okay the final script before he is inked for the lead. Acting as technical advisors for the movie will be Mrs. Miller and Don W. Haynes, close friend and associate of the late bandleader. Both have the power (included in their contract) to nix out any scenes in the script which they deem inaccurate.

Dick English Writing Script

RICHARD ENGLISH, whom you may remember as the fellow who wrote those swing band stories in Collier's a few years back, has been handed the rather tough assignment of capturing the life of a name bandleader for a movie script. (It's English, too, who is penning "The Fabulous Dorseys" flicker.) According to reports, special emphasis will be placed on authenticity of detail in recounting the saga of a young trombonist who invaded the big time and became THE bandleader of our day. Starred with Powell will be the Tex Beneke band, recently organized and practically a carbon copy of Miller's ork, plus Marion Hutton, the Modernaires, possibly Bob Eberly. Mrs. Miller may be played by Theresa Wright; the former having okayed that actress for her role. It should be an interesting venture and will, at least, serve to bring the new Beneke band west where its coast fans can hear it for the first time. Tex plans to open at the Palladium September 3 for five weeks and will follow with a week at the L.A. Orpheum and theater dates in San Francisco and Seattle.

Jam Going Over in San Fran

A NEW series of jam sessions on Sunday afternoons at the California Theater Club are taking San Francisco by storm. Curiously, according to reports I get, these jazz dates are the first at which racial mixing has been allowed in the city. Shows attract extra-large crowds and recently such stars as Erroll Garner, Boyd Raeburn and Clyde Hurley flew up for the fun. . . . Charlie "Yardbird" Parker, modern master of the modern alto-sax, is working at the Finale Club in L.A. The Bird was sick for a while but is much better now. Incidentally, his ex-boss, trumpeter Dizzy Gillespie, is back east building another big band. . . . That arch-enemy of re-bop music, Benny Goodman, steps over into the long-hair corner come June 3 when he plays with Howard Barlow's ork on NBC. And is it really true what I hear? — that BG finds even those lovely Eddie Sauter arrangements too much trouble to spend time on? . . . Songwriter Harry Ravel is publishing a magazine called "At Ease" which is given away to disabled servicemen. It's a fine little book, a heck of a lot better, in fact, than most of the mags you pay money for at newsstands. Ravel donates plenty of time and money to the rag. . . . Boyd Raeburn is back from that one-nighter jaunt to the wilds of Texas. Jean Louise, gal who sang on the tour, is now working at the "It" Cafe at the Plaza Hotel here. Raeburn recently auditioned for a radio show.

Vocal Addition to Les Brown Band

LES BROWN, whose band has been playing at the Terrace Room back in New Jersey, has added a new singer, Jack Haskell, to his organization. Butch Stone and Doris Day remain, of course. Incidentally, Doris is singing great music these days and getting wonderful support from the Brown ork which is also at the height of its career. There are still reports, though, that Doris will cut out from the band soon for a movie career. . . . George Handy's girl, Flo Morse (she's Ella Mae's sister) has written a wonderful hunk of big band jazz called "Keef." Handy scored it and the Boyd Raeburn band plays it. It's wild. . . . Jim Lyons, clever young producer who put on those fine "Jubilee" shows for Armed Forces Radio Service, is out of uniform, working on some hip jazz radio shows.

Special Awards To Capitol Stars

Awards are in the news this month. The War and Navy Departments have presented a special plaque to those artists who have made extra efforts in contributing their time and talent to Armed Forces Radio Service shows emanating from Hollywood. Capitol stars signaled out for the honor include Jerry Collona, King Cole Trio, Stan Kenton, Johnny Mercer, Pied Pipers, Andy Russell, Jo Stafford and Margaret Whiting.

Recipient of another award was Capitol's Paul Weston who was chosen by Radio Life magazine as the outstanding musical conductor (popular) of the year.

Heywood Follows Nat at Trocadero

When Nat Cole's trio cuts out of the Trocadero on May 6, Eddie Heywood and his band will be on hand to take over the bandstand. It'll be Heywood's second trip west; he opened here last year at Billy Berg's and broke it up, winning himself a big name.

Nat takes his trio into the Orpheum theater for a week after closing the Troc and then flies to NYC to start appearances on the Kraft Music Hall show on NBC every Thursday night.



DESI ARNAZ, since his recent discharge from service, has made an amazingly fast step back into the big time. He opened with a new (and good) band at Ciro's and immediately all of Hollywood flocked to watch him work. He's an exciting performer: handsome, vivacious.

New Pressing Plants Boost Capitol Expansion

CONSOLIDATING sensational gains made during the past four years and paving the way for new far-reaching expansion in the entertainment industry, Capitol Records has announced purchase of two pressing plants with a reported combined capacity of 50,000,000 records annually.

Capitol acquired the Scranton (Penn.) Record Co. and the Scranton Distributing Corp., at an announced purchase price of \$2,000,000 for all outstanding stock, and the huge deal—consummation of which electrified the entire entertainment world—gives Capitol direct control of the two big pressing plants, in Scranton and in Hollywood.

The purchase was made to help meet Capitol's ever-growing need for increased production facilities, a direct result of the continued rise of this firm's popularity with the public.

Capitol's Four Years Old

Founded in 1942, the astonishing expansion of the company, while phenomenally rapid, has been built upon solid ground with each succeeding step forward preceded by considerable study and careful preparation.

In analyzing Capitol's meteoric rise, the unusual abilities of three of its directors stand out as the nucleus of the powerful organization. They are: Chairman of the Board of Directors B. G. (Buddy) DeSylva, President Johnny Mercer, and Vice President Glenn E. Wallichs, each contributing specialized talents to form a formidable business triumvirate.

It is significant that Capitol artists have been consistently prominent among winners of Esquire, Down Beat, Metronome, Look and other national magazine awards. A glance over the results of any popularity poll, or listings of best selling records has shown Capitol artists among the leaders almost from the inception of the company.

Galaxy of Stars

In Capitol's galaxy of recording stars are such names as Jo Stafford, King Cole Trio, the Pied Pipers, Margaret Whiting, Fibber McGee and Molly, Jerry Colonna, Peggy Lee, Stan Kenton, Paul Weston, Carlos Molina, Tex Ritter, Andy Russell, Wesley Tuttle, Dinning Sisters, Freddie Slack, Ella Mae Morse, Jack Guthrie, Alvino Rey, Cootie Williams, Bobby Sherwood and many others.

Originally engaged only in record manufacture, Capitol now makes and distributes phonograph needles, record albums, recording discs for home use, and will soon introduce a complete line of phonographs which will contain scientific advancements in tonal reproduction made by Capitol's Hollywood technicians.



Capitol's Johnny Mercer

Norman Granz Jazz Tour On

Local hot impresario Norman Granz started off another series of jazz concerts here recently, bringing a company of jazz stars into the Embassy Auditorium for the initial date. Stars for the latest tour, which will cover key cities in the U.S. during the coming weeks, include Lester Young, Coleman Hawkins, Helen Humes, Meade Lux Lewis, Buck Clayton and many others.

Concert dates line up like this tentatively:

- May 1—Salt Lake City
- May 2—Denver
- May 4—Kansas City, Mo.
- May 5—St. Louis
- May 6—Detroit

Mellowreeni Pub. Co.

Slim Gaillard, Billy Berg's ninth wonder of the music world, is entering the publishing field with the edition of a "voutionary." The book, for which Slim is receiving fifty or more requests daily, professes to supply definitions for those words that the vout-specialist and his accomplices toss around while making mock of music nightly on Vine Street.

Cugat to Meadowbrook

Xavier Cugat (and what his publicity agent is now calling "Cuban Bebop") open at the Meadowbrook here June 13. Ork will stay for four weeks.

hollywood beat

ALL the discussion on the Hollywood Beat this issue centers around the controversial performance of Stravinsky's "Ebony Concerto" by Woody Herman's band during its recent Carnegie Hall concert. Anyone remotely concerned with the progress of jazz music feels that he has something worth saying on the subject and will argue the "Concerto's" merits or demerits at the drop of a rest note. The sum-up, to this reporter, seems to be that, for most aware big band jazz fans, Woody's performance of the Stravinsky piece was interesting, sometimes confusing but not jazz. A noted recording director said: "If, as they say, Stravinsky has made a point of listening to 'Apple Honey' and 'Wildroot' and the other great Herman Herd numbers, it certainly doesn't show in the 'Ebony' piece. That could have been written by any talented European who'd never heard of jazz and it sounds as though it really might have been written for a legit symphonic group." Others felt that the entire spirit which underlines the best jazz was utterly missing in Stravinsky's piece, however much it might have to offer in its unorthodox harmonies and rhythms.

No replacement yet at the Hangover for Jim Simonin. Billy Early has been filling in and very beautifully with his excellent taste in tunes (for example, he's the only jazz pianist this department has ever heard play "Snowfall") and delicate style.

A couple of new spots have opened in town. One, out on the Strip, is called the Cotton Club with great originality and features Helen Humes currently. The other joint, with an equally inventive name, The Tom-Tom, stars Wingy Manone or did the last time we walked by its dim doors.

Did you ever hear that Art Tatum will move into Billy Berg's sometime in June? Well, he will if present plans materialize and may in turn be followed by Louis Jordan, or that's what rumor is saying again anyway.

While the Modernaires are in town doing the Perry Como show, they'll



ERROLL GARNER, there can be no disputing, is the musical king of Hollywood Boulevard at the moment—at least as far as musicians are concerned. Garner came out here a few months back after a phenomenal success on 52nd Street in NYC and has already made so strong an impression on west coast musicians that a tour of local night clubs will find more Garner-influenced than Tatum-influenced pianists. Erroll plays every night at the Susie Q, a night club that really books excellent jazz attractions.

make a short at Universal and a couple of soundies.

Before Charlie Barnet and band left town for a date at the 400 in NYC, they cut a score for one of those "Jasper" short subjects put out by George Pal. Peggy Lee vocalizes with Charlie on the sound track. Incidentally, an odd thing about those "Jasper" shorts is that some liberal thinking people think they're on the Jim Crow-ish side while others find them merely naive and entertaining.



JOHNNY MERCER
with PAUL WESTON and His Orchestra

JUST RELEASED!

'LI'L AUGIE IS A NATURAL MAN'
'ANY PLACE I HANG MY HAT IS HOME'

From the Musical "St. Louis Woman"



CAP. 254

50c plus tax

Mercer-Arlen Play Gets B'way Okay

"St. Louis Woman," first venture into Broadway musical comedy field by songwriters Harold Arlen and Johnny Mercer, has received excellent notices from NY scribes and the show looks to be a long-running hit. An all-colored musical, "Woman" tells the vicissitudes of a pretty colored gal back in the St. Louis of the 1890's. Stars include Pearl Bailey (whose performances of "Legalize My Name" and "A Woman's Prerogative" break up the show every time), Ruby Hill, Rex Ingram, and the Nicholas Brothers among others.

Plans to record the score of the show in a Capitol album have already been completed and include an unusual deal which will find Capitol's Pied Pipers moving over to Columbia for some platter sides with Frank Sinatra while Pearl Bailey cuts her "Woman" show tunes on Capitol's label. Though rumors abound in Hollywood about the possibilities of the show being rushed right into movie form, word from Mercer in NY indicates that film plans are still indefinite.

Hamp's Book Sells

Lionel Hampton's "Swing Book" (now available on newsstands) is having such widespread sale that he'll follow it up with two more books about popular music: "The Cradle of Swing," a discussion of New Orleans musicians, and "River Route," telling how jazz moved northward and won international favor.



BILLY BERG's jumping joint on Vine Street seems to have a monopoly on the best talent in town. The latest addition to the impressive roster of talent at Berg's (which now includes Harry "The Hipster" Gibson, Slim Gaillard and Milton DeLugg's band) is Frankie Laine, above. Frankie sings songs as well as he writes them and that's saying a lot.

Jo Stafford Cuts Jazz Disc Date Has 4 Hot Sides On Capitol Label

By EVE STANLEY

Perched on a high stool in the control room of Capitol's Hollywood recording studios, lovely Jo Stafford was listening to a playback of one of her first jazz records. Coffee cup in one hand, soft flat boudoir slippers on her feet, she was the picture of ease—but concentration plus was evident as she checked her phrasing and tone. Although Jo is known for her placid, easy-going nature, she's a perfectionist about her work—which is partly why her songs always sound just right. It takes hard work to achieve that effect of no effort being expended, and Jo is capable of spending hours of grueling labor to achieve the results she wants.

Busy Schedule

The time was late in March. Jo had just flown out to Hollywood from New York. She was going through a hectic routine of long recording dates for Capitol, portrait photography sittings, business appointments sundry and galore, interspersed with visits with the California portion of her family. She was flying back to New York to resume her Chesterfield radio show schedule after only one week's absence, which left few spare moments for interviews. We slipped in our questions when she took time out to catch her breath.

Because Jo belongs in the Gallery of Glamorous Gals, we quick-like demanded to know about her romances. Rumors of a wedding between her and Mike Nidorf, her manager, have flourished lately. Said Jo: "No, I'm not married and don't expect to be soon. I've been too busy to think about it. I've finally found a very nice apartment in New York, on Central Park South, and my sister Christine is living there with me. She helps me in lots of ways, like taking care of my fan mail. I'm lucky to have her and the apartment—it's second best to being back in California for keeps."

She Likes Variety

Since jazz vocals on the Capitol label are a complete departure from precedent for Jo, we asked her which she likes to sing better, ballads or jazz. Her answer: "My motto is, gotta keep outa the ruts. I love variety in everything. But seriously, I believe I'm better with ballads. My favorite song, Johnny Mercer's 'You Grow Sweeter as the Years Go By,' is a sample of what I mean. And go for all of Paul Weston's music,



JO STAFFORD at the mike during her latest Capitol recording session.

especially his "Day by Day." Paul always writes music that's meat for singers, it's so easy to do."

We predict that when you hear Jo's first jazz records, the main reason for this hurried Hollywood trip, you'll be delighted. Done up in Jo's own style, that batch of songs really jump. They prove her amazing versatility in one quick swoop. And Paul Weston, under whose direction Jo feels she does her best warbling, has provided arrangements both novel and inspiring.

A natural for the movies is blue-eyed Jo, with her red hair and peaches-and-cream complexion. In fact, she made successful film tests recently for a major studio, but isn't in any hurry to accept the flattering offers already made to her. "It has to be a right picture first," said wise Jo. "I've seen too many of my pals rush to accept their first movie offer, and then suffer when the picture was wrong for them."

Plays Paramount Date

Since her present Chesterfield radio contract lasts until the end of 1946, and she has also promised to go into New York's Paramount Theater a little later this year, she isn't exactly wasting her time.

For hobbies, Jo likes to watch basketball games, especially at Madison Square Garden, and she's movie mad. She'd see every movie that's shown, if possible, but would never miss Ingrid Bergman or Gregory Peck, her two favorites. "I don't often go to night clubs," said Jo. "I'm mainly interested when there's a new act to catch. I do like to watch the new Randy Brooks band at the Pennsylvania Hotel. Randy's trumpet is super. He'll go places because his outfit is jazz-solid."

Jo gets buckets of mail asking what her first name really is. She was actually christened Jo, but half her friends call her Josephine (Johnny Mercer started that), Jo-anne (that's the handle Paul Weston picked for her), or Josie, the name Frank Sinatra prefers for her. She's decided that if a name is short and easy to remember, everybody wants to improve on it; but since her friends can do no wrong, she answers cheerfully to any of the name variations.

Wins All the Polls

California-born Jo is model-height, standing seven inches over five feet. She dresses with excellent taste, loves black and white color combinations in tailored suits, but practically all styles and colors are becoming to her. When recording, she always wears soft slippers without heels—but she has a collection of smart shoes numerous enough to stock a dozen wardrobes.

Her generosity is evident in many ways. She is quick with praise of others, especially co-workers. She idolizes her family, is always dreaming up ways to please them. Last Christmas she bought her parents a new home, at Long Beach, California. "That made all my hard work worthwhile," said Jo. "It was such a joy to give my folks a house—and now I spend my spare time shopping for unusual things to furnish it with."

Yes, that Jo Stafford is a lovable, charming girl—and if anybody needs proof of her popularity he might check on the numerous recent awards that have been handed to her, through magazine polls, G. I. votes and general public acclaim. For that matter, the way her Capitol records pile up sales from coast to coast is a pretty fair indication, too.



SKITCH HENDERSON
and His Orchestra

'CYNTHIA'S IN LOVE'
Vocal by Jene Byron

'SWAN LAKE'
(adapted from Tchaikovsky)
PIANO BY SKITCH HENDERSON

JUST RELEASED!

CAP. 255

50c plus tax

Capitol RECORD

Donahue Off To a Capitol Start

Tenorman to Wax For H'wood Firm

HIS friends call him "Sambo," he's undoubtedly one of the best-liked guys in the music business, and he now records on the Capitol label. I met him shortly before he enlisted in the United States Navy back in 1942. His band was just then reaching out for a tantalizing success that came so near . . . but not quite near enough. "Sam Donahue and his Orchestra" is what it used to say on the billboards and the throw-away cards and on the menus at Glen Island Casino back in New York. And this was at a time when Glen Island Casino was the only place—the only LOGICAL place—for an up-and-coming bandleader to be. That's where Sam was . . . fronting the most frantic, yet well-organized jazz band of young kids that you've ever heard in your life. Everybody liked the band. Not only the hipsters (who were called hep-cats then) but the squares and even the



a gob. For one thing he wanted to have as many of his sailor-sidemen in his civilian group as possible and it's surprising how many he succeeded in keeping. Because the band members were released from the Navy at different times, there was no chance of the boys all joining Sam simultaneously and getting his band properly together in one piece presented something of a problem. It was finally achieved, though, and, combining the best of his Navy crew with those members of his pre-war band he was able to find still available, Sam started rehearsals back in NYC.

At the moment, Sam is waiting word on which of two NY hotel spots he'll open sometime this month. Both the Commodore and the Pennsylvania want him. His fast signature to a Capitol recording contract is another good indication of how well the informed music world knows Donahue's capabilities and potentialities. The band's first records will be available in the very near future.

Starring in Sam's vocal department are Mynell Allen, lovely songstress from Dallas, Texas, and Bill Bassford, recently discharged Navy combat veteran, both of whom are making their debuts with a name band.

—STACY



Sam Donahue

older folks because the Donahue ork had an infectious drive to it that was positively irresistible.

Back on the Band Stand

Now Sam is back in business again. He spent a long stretch in the Navy . . . not all of it especially happy. When Artie Shaw returned with the Rangers band from the S. Pacific and received a discharge, it was Donahue who took over the band reins and embarked with it on a tour of European waters that took the musicians away from home again for many long months. Three years of Navy discipline finally came to end and, in February of this year, Donahue started realizing the plans he'd kept in the back of his head while still



STAN KENTON
AND HIS ORCHESTRA

'PAINTED RHYTHM'
FOUR MONTHS, THREE WEEKS
TWO DAYS, ONE HOUR BLUES

Vocal by Jane Cherry

Capitol RECORD 250

Fudnote: Reconverted Mickey

Reformed Icky Now a Jazz Fan

By **GEORGE H. PLAGENS***

LEARNING of Gronsonby "Valve" Fudnote's new interest in Jazz comes as a nasty shock. Not, you understand, that Valve's earlier band, the one which made him stinking rich, was an icky outfit or anything.

On the contrary, it was a peachy band, if you liked that kind of music, the kind Fudnote's fans liked and paid good dough for. And if you think that jingling sound isn't music you're nowhere, Jack. . . . Where were we? Ah, yes. The old Fudnote band was extremely well rehearsed and shaved regularly. They kept their instruments shiny at all times and blew them out at least twice a week. Valve's sidemen were decent chaps, didn't drink or run around much and were kind to their mothers. What more can one ask of a musician—music? You're just sore because you never made the kind of loot Valve did.

Gronsonby's Return

But essentially the old Fudnote band was not a jazz type band. It was more of a, well, you know what we mean. The new Fudnote is going to play a new kind of "advanced modern" music! How refreshing! He could have played it long ago, but he preferred to play what the public wanted.

Today's Fudnote band members point with pride to their current version of composer—arranger—conductor—motor-man—explorer Fudnote's tone-poem, "Konzertmusik fur eine Volkswagen mit Schwefeldampf" or "Serenade to a Sawhorse."

The "Sawhorse" music tells the story of a little, baby sawhorse, of all things, who is a sort of special sawhorse because he is really more of a sawDUST horse, if you know what we mean. Anyway, he has a musical theme which identifies him throughout the tone poem, in case you aren't paying attention; it goes dah-dah-dih-dat-dih-dah—and so on.

Two More Bars, Beer-tender!

We had an opportunity to talk about this with Fudnote the other day when he passed through town on his way to a short five week rest in Caliente. He was a pretty beat boy. He was tired. He and his marvelous band had been rehearsing like anything in preparation for their vacations. If you'd been there and kept your big mouth shut, you might have heard:

We (or Us): "What are your basic plans for your little group, Valve, . . .



beyond making it even more successful than ever, of course, ha-ha?"

Him (or Fudnote): "Ah ha-ha-ha. We want to play 'good' music essentially. I say 'good' in quotes because I mean a particular kind of 'good.' The boys want to blow their horns. We'd like to cut Ken Stanton or Hermie Woodwind or even Martie Freddin, that hot character. Or maybe I should say we'd like to play the best music possible for the best people with the best money. I am not biased in such matters. I think one man's money is as good as the next."

Fudnote's Folly

Us: "Don't you think—?"
Him: "No. I don't think we'll have to play corny stuff. We will be booked into ballrooms, theatres, hotels and super markets where people come to hear good contemporary type American music, comic opera, dance, jazz, rounds, or whatever you want to call it. I want to call it 'modern' and that's what I'm gonna call it and you can do as you please. It's my band and I'm the guy who —"

Us (In alarm): "Now, now, Mr. Fudnote, we didn't mean—"

Fudnote (taking another drag): "Lately I have noticed an increasing interest in 'good' music by just about everybody I meet."

We (to ourselves): "It is remarkable

that Mr. Fudnote should say this. No other band leader has noted this amazing trend except the last five or ten we have interviewed in the past year. Fudnote's perception in this matter is nothing less than."

Valve: "Oh, we'll add some theatrical touches such as the public has come to expect from great entertainers like myself. We'll wear really comical hats made of real felt and rimmed with real feathers and the prettiest tangerine bolero jackets, all alike except mine which will have neon trimming or something simple like that to distinguish me from the ordinary musicians in the band. I've been practicing on the pipe organ in my modest rancho where I can just plug in my electric Wurlitzer anytime. It's all in fun of course, I'll only play a pipe-organ concerto or two before the dancing starts. The masses demand that sort of thing you know."

We: "Do we?"

Act 2, Scene 2

Him: "Before you forget to ask me, I want to tell about some changes in the band: I'm getting rid of those awful trumpets and substituting violas for softness. Then I'm going to fire my brother-in-law and do the singing myself. Two fine flautists are coming from the Azusa Symphonette Society to play for me. It will be lovely. Of course we will play hot Jazz at every opportunity."

We: "You have some records out with your new band, don't you, Valve?"

Him: "How did you ever guess? You've been peeking! Yes, it's what you might call a novelty record. I sing and play the organ on one side with some real hot Jazz by the bass player for several bars. On the other side is my new composition, "It's Only Humid." This is pretty jivey for my great orchestra. It is a fast waltz featuring lots of zingy viola passages and the all-boy choir I specially hired for the occasion from the Lushville School for Squares. It's rather modern for the man in the street but it will sell like hotcakes anyways!"

* Regular readers of The Capitol will recognize the above article as a parody on a bandleader-interview printed in the April issue of The Capitol.—Ed.

THE KING COLE TRIO

JUST RELEASED!

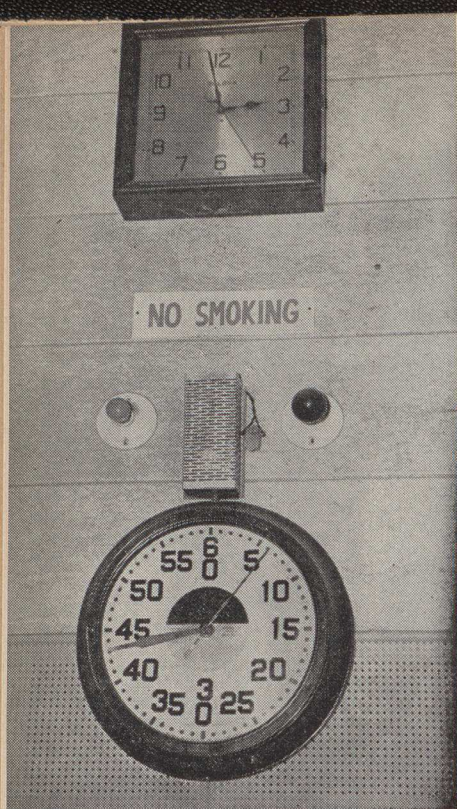
(GET YOUR KICKS ON)

'ROUTE 66'

'EVERYONE IS SAYIN' HELLO AGAIN'

VOCAL KING COLE

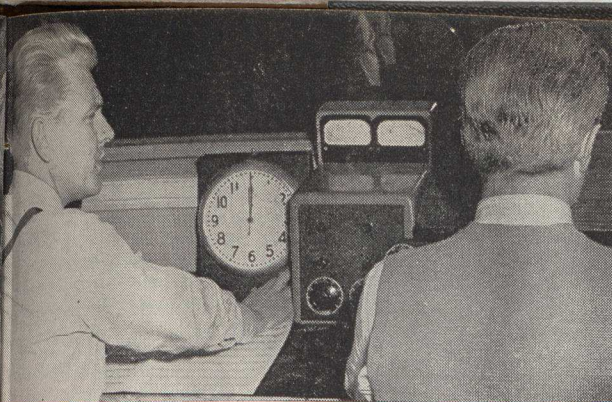
CAP. 256
50¢ each



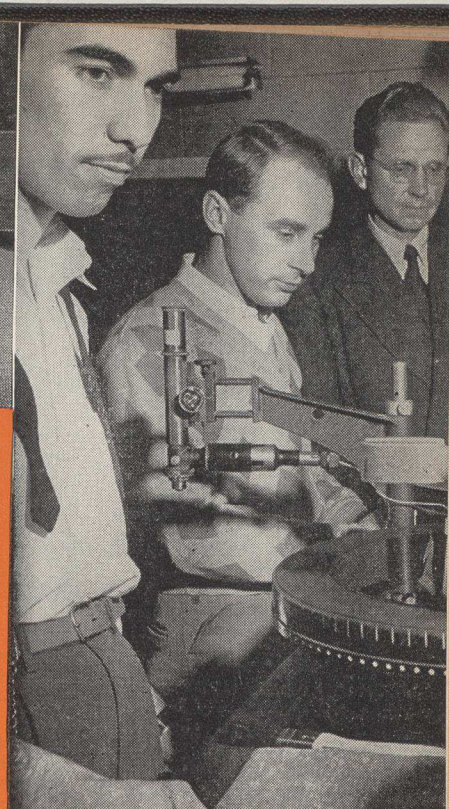
The clock is the symbol of a recording date — and as important as the stars.



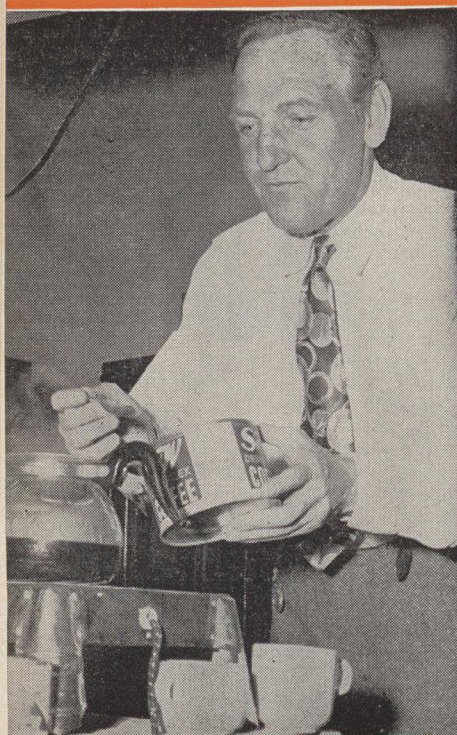
Outside, the band throws notes at microphones. Inside the control room, volume, tone, balance are carefully checked.



Capitol recording director Jim Conkling, left, has flashed "You're on" and a recording is under way.



Expert technicians, including Capitol's Bill Miller, right, watch the cutters.



Studio jack - of - all - trades is Jack Turner, who keeps coffee boiling during disc dates.



SEE STORY ON PAGE 6

★ A JAZZ DISC DATE AT CAPITOL ★



"Take five!" is a welcome phrase to musician ears. It means recess — a chance for a smoke and clatter between takes.



Most crucial moment of any platter session is listening to play-backs of "takes." Note concerned expressions.



Jazz fan Peggy Lee is first in line for Jo Stafford's new platter.

The Life Story of Merle Travis

New Capitol Star Tells Background

By MERLE TRAVIS

Well, sir, I don't know 'till this day just why, but I was born one mornin' just before sun-up in a ol' house the folks up aroun' Rosewood, Kentucky, call the "Ol' Frack Place."

This happened on the mornin' of November 29th, 1917.

There was four of us younguns. Taylor, my oldest brother, and Vada, my only sister; John, the brother next to me, and I'm the "Baby," as mom said.

Rosewood is in Muhlenburg County, 'bout five miles out from Greenville, that's the county seat...

They raised lots of tobaccer up in that end of the county and that's what dad did for a livin' till I was about five years old. Then he went down around Browder and Drakesboro and got a job in the mines. Dad afterwards said, "I wished I'd a stayed on the farm and never seen a dad-gum coal mine."

We lived on a road between Browder and Beech Creek. It was a great big old house called the "Ol' Littlepage Place." Some people by that name had willed the place to their slaves, and died off, so you see our landlord was an ol' colored man.

His name was Uncle Rufus Littlepage and he and his wife, Aunt Roena, lived in a little ol' shack down under the hill. When he's come to collect the rent, he'd go around to the back door and knock. Mom would open the door, ol' Uncle Rufus would take off his hat, grin, an' bow down and say, "Good mawnin' Missus, could I please hav' d' rent?" Some of you city folks compare him with your landlord.

When I was about six years old, my Uncle Johnny Travis' boy traded for an ol' five string banjer. I got a look at the instrument and right away decided that I must have me a banjer. I got me a carbide can, cut the bottom off, and took an ol' board for a neck, unravelled



MERLE TRAVIS is a new artist on the Capitol label. He wears a cowboy hat but he's more than just another routine cowboy singer because he has a folk music quality that the average hillbilly or wide-open-spacer doesn't have. Travis' first release coincides with this issue of The Capitol. Take a listen to his version of his own tune, "No Vacancy" and see what you think.

the screen doors to get my strings, and you should have seen the beautiful thing I created. I won't mention how it sounded.

My dad was a purty good banjer picker. He showed me how to pick a little ol' easy tune called "Hot Corn." ... Dad could play the fire out of those old ones like "Jenny Weaver" and "Goin' 'Crost the Sea."

An old colored feller named Les Sutton, who used to come up to buy buttermilk from us, taught me too.

Finally, my brother Taylor made a guitar out of plywood and when he went to Evansville, Indiana, he left the old box at home. Later he wrote and told mom I could have the guitar. Then I sorta took up guitar pickin' and forgot about the banjer.

Fuzzy Gregory, a friend of mine, taught me to make up the chords to

"Birmingham Jail," then I learned a few holtz myself and then I got to where I could second purty well when brother John would pick the banjer. But I really owe all the guitar playin' I do to two boys who lived in Drakesboro, Ky., and earned their livin' the hard way in the coal mines. They were Mose Rager and Ike Everly.

I got to where I was playin' for square dances and baseball games, parties and everywhere else there was any gatherings. In them days, and in lots of places these days, coal miners don't have money. But I got lots of experience.

Once I visited my brother, Taylor, at Evansville and we went to a Walk-a-show, one of them contests to see who could stay awake and dance the longest. They was broadcastin' there and I got out my thumb pick and played "Tiger Rag." A hillbilly band boss on a radio station heard me and I got hired.

I played with this bunch, "The Knox County Knockabouts." We'd clear a dollar or two when we played. Later I went with the "Tennessee Tomcats" and the "Drifting Pioneers." When I was with the "Georgia Wildcats" for a few months we played a series of fiddler contests all over the country.

I later joined up again with the "Drifting Pioneers" and we were together four years. Then the war broke us up and I stayed at Station WLW in Cincinnati broadcastin' two years as a single act.

I joined the Marine Corps in '43, was discharged from Parris Island in '44, and went back to WLW. All the fellers and girls I'd worked with were gone. Then one day Smiley Burnett came along and he said, "Why I'd rather be the poorest man in California than to be the richest man in Cincinnati." The next day I was off to the Pacific Coast.

When I got to Los Angeles I knew two people, Wesley Tuttle and Charley Linville. Linville didn't have a phone so I called Wes. He come down town and took me to his home in North Hollywood and treated me like a long lost brother.

That's how I been treated by a lot of people out here since. Like Tex Ritter, Ray Whitley, Charley Linville, Bobby Bennett, Tex Atchison, Larry Cassidy and especially Cliffie Stone.

I've had good luck, appearin' on network shows out here and bein' in pictures, co-starrin' in one with Carolina Cotton.

I don't know yet just how the public will take my little recordin' efforts, but I've got my fingers crossed and I'm gonna give 'er all I got. Mom usta say, "Always do your best. That's all a mule can do." I reckon' she was right.



JUST RELEASED! *Capitol* RECORD

CAP. 258
50c plus tax

MERLE TRAVIS
with Cowboy Band

"No Vacancy"

"Cincinnati Lou"

Survey of English Swing Music

By JOHN C. GEE

This article describing current swing band activities in England was written expressly for Capitol readers by an English swing enthusiast who is well-known both here and abroad as a lecturer and writer on hot music.



HAILED AS TODAY'S LOUIS ARMSTRONG, trumpeter Dizzy Gillespie goes over his notes for the benefit of bandleader Johnny Richards, another musician whose keen interest in advanced music forms is winning him the respect and admiration of jazzmen everywhere. English jazz fans (whose tastes are described in the adjoining columns) should soon be hearing plenty about the merits of U. S. jazzmen like Gillespie and Richards.

WHEN Major Glenn Miller's AEF Orchestra and Sam Donahue's Naval Crew were in this country, our dance band musicians learned a lot from the boys of these two great bands. Since their return home, however, something startling has happened to the English jazz scene—for believe it or not we have in this country today three orks, which, it is no exaggeration to say, equal any one of your top bands, except for Duke and Woody, who are both years ahead of their time.

These three bands are composed of some of our finest jazz stars, and I think that many American jazz fans would be more than interested to know something about these English jazzmen.

Most Popular Band

The rage of the country, at the moment, and my bet for top honors in this year's polls is Ted Heath's band. Ted will, I expect, be familiar to American readers for his hit song, "I'm Gonna Love That Guy," which I understand has climbed to fame on the Hit Parade. Ted also happens to be a fine trombonist, and the four trombones of his ork form the most perfect section I have ever heard in any band, American or English. It consists of Lad Busby, Harry Roche, Jack Bentley, and Jimmy Coombes. The rhythm section is very fortunate in having on skins the amazing Jack Parnell, who could carve your Buddy Rich any time, Charlie Short on bass, Dave Goldberg on guitar, and Norman Stenfalt on piano.

This last-named is the backroom boy of the band. He was with the Heath Gang a few months back when it was first formed, left to continue with other activities, and now once again is back at the piano stool. He supplies many of the band's terrific arrangements, and was responsible for that 'powerhouse' arrangement of Ellington's "Ring Dem

Bells." His piano playing is indescribable in its sheer beauty of design and artistry. Remember the name—Norman Stenfalt.

The saxophone section is incredibly powerful, as can be witnessed on the band's magnificent Decca recording of "Twilight Time," and boasts three first rate soloists—Leslie Gilbert on alto sax, Reg Owen on clarinet and alto sax, and Johnny 'Handlebars' Gray on tenor.

The band as a whole is not properly settled as quite a few of the men are still in the Forces awaiting demob, but when the personnel is finally stabilized...

Ex-Service Group Clicks

The second orchestra I wish to bring to your attention is the Squadronaires, who were until quite recently the No. 1 Dance Orchestra of the Royal Air Force. When they were demobbed the boys decided to stay together as a co-operative unit and every jazz fan was overjoyed at this decision because for the past two years this group has been repeatedly voted our top band. Included in its personnel is one of the all-time greats of the slip horn—George Chisholm, who makes most of the Squads'

modernistic arrangements as well as being a first class funny man and, I hear, playing some swell piano. A versatile fellow, this one!

Besides Chisholm, there is a really fine trumpet stylist, Tommy McQuater by name, and an equally fine drummer, Jock Cummings. In the reeds is a newcomer who has rapidly climbed to fame—Cliff Townsend, on baritone sax.

Finally, Geraldo and his Orchestra, who helped to keep up public morale right through the war from the 1940 blitz days to the present time, and is still going strong. This band is fortunate in possessing a leader with a profound knowledge of all types of music, and who is himself an accomplished musician, having studied at the Trinity School of Music. Many of the band's former stars—Harry Hayes, Ted Heath, Leslie 'Jiver' Hutchinson, George Evans, etc., left to form their own bands and as a result Geraldo was forced to discover fresh talent. He has an outstanding 19-year-old trumpeter Freddy Clayton, racing neck and neck with Kenny Baker of Ted Heath's ork for this year's trumpet crown; Wally Stott—our retort to George Handy—and incidentally a stylish alto player; Duggie Robinson with his 'Willie Smithish' alto; Jock Bain, a trombonist with a rich, fruity tone who is at his best in small jam groups. In the rhythm section is our greatest swing guitarist, Ivor Mairants, and another 'smashing' drum man, Maurice Burman.

Most of these names will—to most of you—remain just names but the more enterprising ones among you, I hope, will endeavor to obtain a few waxings by these bands—I can assure you that you won't regret it.

BOBBY SHERWOOD
and His Orchestra

'Seems Like Old Times'
Vocal by Bobby Sherwood

'I Fall in Love with You Ev'ry Day'
Vocal by Joy Herbert Johnson

JUST RELEASED! *Capitol* RECORD

CAP. 257
50c plus tax





Sinatra Builds Sports Palace

Frank Sinatra has started a \$1,-000,000 project, Hollywood Square Garden, planned to be the west coast's largest sports arena. Crooner signed incorporation papers late in March, will order construction started in Hollywood as soon as materials can be obtained. The whole gamut of major sports events will be held there, patterned after New York's Madison Square Garden policy.

Mickey Rooney Will Front Ork

Mickey Rooney, MGM film star, will soon organize his own band, modeled after an outfit he headed overseas when entertaining other G.I.'s. He's chosen the clarinet out of all the instruments he's played for years, is taking lessons in earnest, and expects to present himself as clarinet-playing leader with his new outfit on tour, as soon as present picture commitments are completed.

GREAT NEWS was the announcement that Capitol Transcriptions has penned Duke Ellington to a wax contract. Once signed, it didn't take the contract long to start working. The Duke, shown above with his faithful disciple and assistant arranger, Billy Strayhorn, has already a batch of Ellingtonia for the C. transcription label. It'll be ready for radio use in July.

Spike to S. America

Spike Jones' City Slickers, now at the Trocadero here and creating a sensation with their alternately zany and very good music, definitely leave on a South American tour sometime this summer.

Correction:

An article describing the "be-bop" controversy in the last issue of *The Capitol* contained statements which Ted Steele, musical director for Hollywood radio station KMPC, has asked to be corrected. Says Mr. Steele: "I have never been a member of musicians' local 392 in Las Vegas, Nevada, much less a delinquent member, nor has it ever been necessary for me to be 're-instated' in the American Federation of Musicians." Capitol extends apologies.



ELLA MAE MORSE
AND **FREDDIE SLACK**
'The House of Blue Lights'
'Hey Mr. Postman'
Capitol RECORD 251
NOW ON SALE!



movie music

ONE of today's most discussed theories, the recently accredited scientific discovery of healing by music, will be the theme in an ambitious musical film planned by MGM. Tentatively titled "Triumph of Music," it will also deal with the dramatic historical friendship between composer Wolfgang Mozart and Dr. Franz Anton Mesmer, set in the late 18th century.

Scoring is completed on the Jesse L. Lasky presentation, "Without Reservations," starring Claudette Colbert and John Wayne, an RKO Radio release. Music by Roy Webb has Constantin Bakaleinikoff conducting a 41-piece orchestra.

In Shirley Temple's RKO Radio starring picture, "Honeymoon," she sings on the screen for the first time since she grew up. The two numbers warbled by Shirley are "I Love Geraniums" and "Ven A Qui," written for her by Mort Greene and Leigh Harline.

Her fans will have a chance to compare her adult singing with her remembered "Baby Take a Bow," a 1934 event.

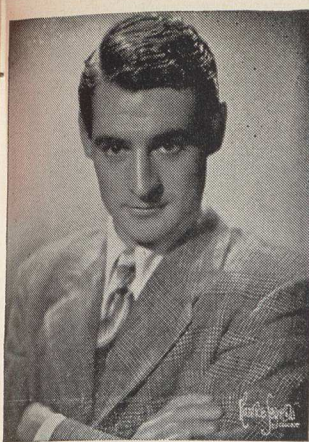
Random movie thought: how many film scores does pop tunesmith Jimmy McHugh turn out anyway?

Platter Spinner

BILL LEYDEN presides over KMPC's "Music Hall" (from Hollywood) from 10:00 "to high vout," he says, with



candy bar in one hand and shaving equipment in the other. Ad libbing around everything, Bill makes commercials into gags. Back in Chicago, he ran the "Make Believe Ballroom," then took over Detroit air and became a special favorite of hip musicians. Three years of flying bombers in the Air Force interrupted his career but, says Leyden, gave him even more to talk about. Bill likes Hungarian pianists, jazz, anything fine.



MEET RAY ANTHONY, a young fellow you're going to know better before very long. Ray is the leader of a new, young band that has been stirring up plenty of excitement in the mid-west. It's a sharp crew, says everyone, and ready to go places.

Universal Flicker Expects to Top Chopin Movie

The music of Rimsky-Korsakov is expected to attain even wider popularity through the forthcoming picture "Fandango" than did Chopin's scores in the recent smash film success, "Song to Remember."

The film "Fandango" relates a week-long episode in the life of the Russian composer and will include sequences featuring such Rimsky-Korsakov compositions as "Song of India," "Hymn to the Sun," "Fandango," and "The Gypsy Song." Miklos Rozsa, Academy Award winner this year for his "Spellbound" score, has arranged the numbers and the songs have been furnished with words by Jack Brooks.

Sinatra Shooting

Production has started over at the MGM lot on the next Frank Sinatra flicker. It'll be called "It Happened in Brooklyn" and co-stars Kathryn Grayson. Studio is describing this one as "not strictly a musical but a story with music."

Hoagy and His Boys

Hoagy Carmichael and his two young sons, Hoagy Bix and Hoagy Bob, will be seen together on the screen for the first time in a Columbia Screen Snapshot called "Famous Fathers and Sons."

radio riffs

IT'S good having Dave Rose and his orchestra back on the air... and it's another good band he's got too. Somehow, Rose remains one of the few young conductor-arranger-composer talents who can walk the tight-rope of commercialism without sacrificing good taste. His scorings are usually flawless, rich in ideas and always well-performed. Strange that he doesn't bring one of his radio crews around the country on a concert tour. He'd do real music a lot of good if he'd make the experiment.

Johnny Desmond will leave the Teen-Timers show because the Philip Morris people want him to sing exclusively for their program. Johnny Conte (used to sing and emcee the Maxwell House show) will replace Desmond. And Desmond, in case you're interested, is already talking a picture deal with Warner Brothers.

The Dinning Sisters left the west coast recently to return to Chicago to appear on a few NBC Barn Dance shows. They'll probably play some theatre engagements while in the mid-west too. Kids will return here in June.

Remember those Harry Zimmerman-KHJ "Adventure in Music" shows that this column is always talking about? The theme from the show, written by Zimmerman, has been published as "Prelude to Love" and it sure is pretty.

Crosby at Meadowbrook

Bob Crosby and his band followed Gene Krupa into the Meadowbrook here. Band policy at the spot now finds main attraction (like Crosby) playing every Thursday, Friday, Saturday and Sunday nights, while a relief ork takes over on Tuesday and Wednesday eves.



AND THIS is Dee Keating (do you remember her from Al Donahue's band?) who sings with Ray Anthony and is, if we know anything at all about it, an extremely good-looking girl. If she can sing like she looks, she's in.

Tony Martin Set With MGM Deal

Still another swoon singer, Tony Martin, has been inked to a picture deal by MGM. Recently singing at Chez Paree in Chicago, after getting out of Navy uniform a few months ago, Martin is expected in Hollywood shortly and will start work at once on a new flicker.

The singer, whose career was interrupted at its height with the outbreak of war and his subsequent enlistment in service, has made a fast civilian comeback on the strength of his part in MGM's forthcoming "Till the Clouds Roll By," film based in part on the life of Jerome Kern.

Durbin Does Musical

Deanna Durbin will star in the screen version of "Up in Central Park," show which has been wowing B'way for past two years. Universal will produce it in technicolor.

ANDY RUSSELL
with PAUL WESTON
and His Orchestra



'They Say It's Wonderful'
(From the musical "Annie Get Your Gun")
'Laughing on the Outside - Crying on the Inside'

NOW ON SALE!

Capitol RECORD 252

band stands

FREDDY MARTIN: Ambassador
LAWRENCE WELK: Aragon Ballroom
BOBBY SHERWOOD: Avodon Ballroom
JAN GARBER: Avodon Ballroom
CEELLE BURKE: Bal Tabarin
MILTON DeLUIG: Billy Berg's
HARRY GIBSON: Billy Berg's
SLIM GAILLARD: Billy Berg's
JIMMY GRIER: Biltmore Hotel
RUSS MORGAN: Biltmore Hotel

Opening May 23

SONNY DUNHAM: Casino Gardens
CARMEN CAVALLARO: Ciro's
JOHNNY OTIS: Club Alabam
NAPPY LAMARE: Gay Inn
JOE TURNER: Joe Turner's Blue Room
BOB CROSBY: Meadowbrook
DEAN BENEDITTI, Morocco Club
EMIL COLEMAN: Mocambo
SAMMY KAYE: Palladium
FREDDIE FISHER: Radio Room
MIKE RILEY: Mike Riley's Madhouse
RED CALLENDAR: Rite Spot
TEXAS JIM LEWIS: Riverside Rancho
MATTY MALNECK: Slapsie Maxie's
ERROLL GARNER: Susie Q
VIVIEN GARRY TRIO: Susie Q
RAY BAUDUC: Susie Q
CEE-PEE JOHNSON: Swing Club
BENNY CARTER: Trianon
PEE WEE HUNT: Victory Inn

Lena Gets Rich Role

Lena Horne may get a chance to break away from stereotyped "specialty" parts in her MGM films shortly. Arthur Freed has asked scenarist Anita Loos to write a good role for the actress into the screen adaptation of the Lunt-Fontanne stage success, "The Pirate," which starts shooting soon.

Fowler's Star Role

Capitol folk artist Wally Fowler is now featured on station KSM's "Grand Ol' Opry" show from Nashville. Program is heard here every Saturday night at 7:30 (PST) over NBC.

New Ork at Morocco

Red Nichols and his Five Pennies, after a lengthy stay, have been replaced at the Morocco Club on Vine St. here by Dean Beneditti's six-piece crew. New group is described as on a modern or "be-bop" kick.



J. Lunceford Heading West

Jimmy Lunceford's big band aggregation head east early this month, opening the L.A. Orpheum Theater on May 21 and following up with possible dates at the Meadowbrook, or Trianon, or Plantation Club. Lunceford plans to spend most of the summer on the west coast and is lining up a picture deal with Warner Brothers.

Keeping up with today's fast pace, the Lunceford ork is flying west from NYC and the bandleader has already made application for the purchase of an Army C-47 transport for his own use and for flying his band around on dates.

H. James Band On 20th-Fox Lot

Harry James and his ork are currently finishing up scenes for their new 20th Century-Fox flicker "That's For Me." Following the pic date, the Horn was expected to leave for a six-week eastern stay, playing a possible Hotel Astor booking in NYC.

MARGARET O'BRIEN fans will want this new photo of the young MGM star for their scrapbooks. It's the very newest picture of the screen moppet, who has already released one album of children's stories exclusively on the Capitol label and who will have another one out in the record shops in the near future.

Fitzgerald Chirps

Barry Fitzgerald will sing on the screen for the first time in Paramount's forthcoming "Two Years Before the Mast." He plays a sea dog and will sing a chanty while playing concertina.

Platter Spinner

BARRY GRAY, who turns over the platters on WOR-Mutual in NYC, has one of the most unusual record shows



on the air. He is one thing the program is highly critical and humorous, features top guests from the entertainment world and Gray reviews shows, band openings and the like. He also writes a record review column weekly for "Variety," the trade journal, and at the moment is finishing up a book tentatively "So You Want Be a Radio," set for September release. Gray is from Los Angeles originally and will return here soon for an MGM film.

Rhumba

CARLOS MOLINA and his
'MUSIC OF THE AMERICAS'



Molina's incomparable orchestra brought to you on eight outstanding recordings of exciting rhumba rhythms . . . Studded with vocals by Bobby Rivera, Mano Lopez, and vivacious Lydia. A treasure for any record library, a positive 'must' for any rhumba fan.

Tierra Va Tembla Chiqui-Cha
Volvere Rhumba Rhapsody
Toda Una Vida Arrebatadora
Tilin Tilin Tilan Playera



Album BD-25 \$2.50 plus tax

Capitol RECORDS
FROM HOLLYWOOD

A new Capitol Album of eight selected rhumba recordings varied, delightful, super-rhythmic.

TEX RITTER
With String Band

NOW ON SALE!

'Long Time Gone'
'I'm Gonna Leave You
Like I Found You'

Capitol RECORD 253

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★ Arrangers on Air Show ★



EACH OF THE FOUR men shown in this photo is working hard at music in Hollywood. Left to right, Paul Weston, musical conductor and superb arranger at Capitol Records, whose smooth full band voicings are a by-word among hip musicians; Skitch Henderson, a new Capitol arranger-pianist, who debuted recently with Weston on

wax and whose own band records are ready now; Axel Stordahl, the man responsible for Frank Sinatra's thrilling music backgrounds; and Gene Norman, station KFWB platter-spinner, who brought all these arrangers together on one of his shows recently for a free-for-all on how a score should be written.

— Ray Whitten Photo